



Royal
Academy
of
Music



PROSPECTUS
for entry in 1996

Front cover:
The Royal Academy of Music
Symphony Orchestra



Her Royal Highness The Princess of Wales
President of the Royal Academy of Music



Royal
Academy
of
Music

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth
The Queen Mother

Royal Academy of Music
Instituted 1822
Incorporated by Royal Charter 1830



Ma
In



**Royal
Academy
of
Music**

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Postgraduate (Advanced Course, M Mus)

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Undergraduate (B Mus)

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Timothy Bowers D Phil, B Mus, ARAM

(*B Mus Tutor*)

Ruth Byrchmore M Mus

(*B Mus Tutor*)

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(*Woodwind*)

John Wallace FRAM (*Artistic Director, Brass*)

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Rev Christine Owen B Mus

Fr Stephen Weaver

Academic Year 1996-97:

16 September 1996 to

27 June 1997

(See also Vocal Studies page 41)

Every effort has been made to ensure the accuracy of the information in this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

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WELCOME TO THE ROYAL ACADEMY OF MUSIC



The Royal Academy of Music, founded in 1822, is Britain's senior conservatoire and one of the oldest institutions for advanced musical training in the world. The atmosphere of the Academy is warm, friendly and purposeful, and we benefit from our fine location in London, an international centre of excellence for musical performance as well as the creative arts in general. As Samuel Johnson said some 200 years ago: 'If a man is tired of London he is tired of life'. Nowadays London is regarded as the gateway to Europe for the English-speaking world.

We are a community of 500 students, including 150 postgraduates. Some 30% of our students come from abroad, with over 40 countries represented, so we are a truly international institution – with all the benefits which this brings. A programme of exchange with institutions in Europe, America and Australia has brought new dimensions to our study opportunities in recent years.

FACILITIES

The Academy is a striking Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: teaching, lecturing and practice accommodation, a recently updated stock of pianos, a well-equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made in recent years, notably the modernising of our restaurant facilities, the extensive refurbishment of our main rehearsal/concert hall (the Duke's Hall) and the provision of a range of electronic studios, including for commercial music.

Hostel ('dormitory') accommodation for undergraduate students is available at the Intercollegiate Halls of the University of London.

WELCOME TO THE ROYAL ACADEMY OF MUSIC

STUDY OPPORTUNITIES

Great care is taken to discover the talents and aptitudes of all our students. To support this, each student's curriculum is personally supervised by a Dean of Studies who works closely with the appropriate Head of Study responsible for the principal (or 'major') study. Our professional Counsellor is a member of the counselling team of King's College. In all these ways we are able to monitor carefully the professional development and personal welfare of our students.

There is a wealth of music-making at the Academy: recitals, masterclasses, competitions, orchestras, chamber music, jazz, commercial music, opera and musical theatre are just some of the activities which provide a rich experience for our students. Many of the distinguished teaching staff are performing musicians in Britain and abroad, and their work is supported by 'International Chairs' who visit the Academy frequently, as well as by other artists from all over the world who contribute to the extensive programme of masterclasses.



WHY THE ROYAL ACADEMY OF MUSIC?

Never has there been a more exciting time for young performers and composers to consider a professional career in music. New technologies and broadening horizons open up a whole world of possibilities. Fresh approaches to how the great works should be performed mean that everything stays new and fresh. Versatility is at long last a virtue, even a necessity. The modern musician should be equally at home in a recording studio, a great concert hall or in a local music club, organising his/her own recital schedule, putting together an attractive programme, researching its background and presenting the music persuasively and imaginatively.

For any young musician wishing to explore these possibilities whilst developing their instrumental or vocal skills, the question is 'where should I go?'. Well, here at the Academy there are many special aspects to our training programmes which you will not find anywhere else and which are now attracting the finest young performers from all over the world. Make no mistake, our audition standards are very high and successful candidates know they are committing themselves to a rigorous regime which demands nothing less than their very best.

In return you will be taught by some of the most outstanding teachers ever assembled in one institution. You will be stretched intellectually by the challenge of our unique degree programmes (offered in association with King's College London) which include research into performance practice, an introduction to the latest hi-tech aids and a choice of humanities lectures ranging from modern languages through philosophy to acoustics. There will be plenty of public performance opportunities which, for orchestral players, will mean working regularly with internationally renowned conductors and touring at home and abroad. Recently ensembles have visited France, Italy, Spain, Germany, Korea and Japan. Vienna is now on the agenda for 1996. The repertoire stretches from medieval plainsong, through renaissance, baroque, classical and romantic to contemporary music and jazz. And you will be living in an international family of friends who currently come from over 40 countries.

All this takes place within the world's greatest musical crossroads – London, a veritable market place where so many musical traditions mix and mingle to create a unique environment in which to study.

You are, of course, welcome to see for yourself all these aspects of Academy life by visiting us at one of our Open Days. You will get straight answers to straight questions so that you can make up your own mind – without any pressure from us – as to whether we are the right place for you or not. We will also tell you if you are the right musician for us.

You can be sure that, if you come to study here, your own personal dedication to becoming a professional musician at the highest level will be fully matched by our commitment to support you to the best of our ability. Everything you do will have meaning and purpose. Many former students say that they have had the time of their lives at the Academy while also obtaining the best possible training for the music profession and for life. I am confident that if you, too, join us, you will wholeheartedly agree.

Patrick Maddams
Chief Executive

GENERAL INFORMATION

ROYAL ACADEMY OF MUSIC

The Royal Academy of Music has a long and proud history of training musicians since its inception in 1822. Some of our famous performers, including recent students who have achieved notable success in the profession, are detailed on pages 60-2. The standards and camaraderie of the Academy provide a network of support throughout the world.

LOCATION *(see map on inside back cover)*

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow and Gatwick International Airports.

OPEN DAYS

Open Days are arranged for all applicants to the Academy and are normally held in June; information is included in the application form. Visits at other times may also be arranged but are usually for groups rather than individuals. Enquiries should be addressed to the Academic Registrar.

PRACTICE ACCOMMODATION

There are two suites of purpose-built practice studios, and many of the teaching rooms are available for practice in the evenings. Facilities are available from 7am on weekdays during term-time, and on a more restricted basis at weekends and in vacations. Late-evening practice is available.

CONSULTATION LESSONS

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place at the Academy are encouraged to make early contact with the Academic Registrar. Every effort is made to accommodate students' preferences, but the final allocation of students is at the absolute discretion of the Principal. A minimum fee of £35 is payable for a consultation lesson.

SCHOLARSHIPS AND BURSARIES

Entrance Scholarships and Exhibitions are awarded to selected candidates during the course of the entrance examinations. The Academy is also able to offer awards to specially talented entrants, both undergraduate and postgraduate. Enquiries should be made to the Academic Registrar.

OVERSEAS STUDENTS

A Guide is available from the Academic Registrar giving details of life in London, expenses and related matters.

LIBRARY

The Library has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large collection of books and sheet music. The Armstrong Room houses the reference collection and has accommodation for quiet study. There are audio facilities, including record/cassette decks and radio, compact discs, LPs, etc. Other facilities include microfilm/microfiche materials and a reader-printer. In 1993 a major scheme to computerise detailed information concerning the stock of material was undertaken.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the Academy in the late 1930s. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique; they may be consulted by appointment only. The rarest of these editions have recently been rebound with the help of the Steel Charitable Trust. The Library also houses a Sullivan Archive presented by Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado* and Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* and *Serenade to Music*. B Mus and M Mus students are able to use the Library facilities at both King's College and Senate House, University of London. An inter-library loan scheme operated by the British Library gives access to still further resources.

A Handbook is available from the Librarian.

RECORDING FACILITIES

Facilities are available to record and video student performances. Students study modern recording techniques under the direction of a qualified specialist (see page 43).

CAREERS ADVICE

Regular sessions are arranged to give advice about the various facets of the music profession as well as promotional, administrative and financial matters.

STUDENT SERVICES

Accommodation: the Estates Manager has access to a wide range of accommodation including the information available to students of King's College London. All enquiries should be addressed to the Estates Manager at the Academy.

Counselling: the Academy's pastoral team is led by the Counsellor who is part of the specialist facilities of King's College. Other expertise is also available, including from designated Chaplains from the University of London.

Health: the Academy uses a range of specialists who deal with difficulties related particularly to performing musicians. There are also close links with a number of the city's teaching hospitals.

Post-student Support: the Academy's 'Music Box' (organised by the Development Office, using technology supplied by Digital Equipment Company) provides advice and information for students seeking to develop a career. There are a number of one-year fellowships which offer the Academy's range of facilities as part of the career-building process.

STOCK OF INSTRUMENTS

All students, except those in piano, organ, harpsichord and timpani and percussion, are expected to own their own instrument(s). The Academy has an extensive stock of instruments, particularly stringed, including a number of most valuable ones. These may be available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a stock of the less common woodwind and brass instruments and modern copies suitable for early music.

CENTRE FOR ADVANCED PERFORMANCE STUDIES

Laurence Dreyfus: born in Boston, USA. Studied cello at Juilliard, viola da gamba at Brussels and musicology at Columbia University. *Diplôme supérieur* from Brussels and PhD from Columbia. Taught musicology and performance studies at Yale, Chicago and Stanford Universities, 1982-92. Solo viola da gambist and baroque cellist including recordings. Scholarly books, editions and articles on J. S. Bach, Wagner, early-music performance practice. Guggenheim Fellowship 1988-9 for work on Bach. American Musicological Society, Board of Directors and Chair of Program Committee, 1989-93. General Editor, *Musical Texts and Monographs*, Cambridge University Press, since 1994. Honorary award: Hon RAM. *Professor of Performance Studies, King's College London in association with the Royal Academy of Music, 1992-*



In 1991 the Academy entered into a collaboration of prime importance with King's College London as a means of drawing on the considerable expertise of two internationally renowned institutions. The Centre for Advanced Performance Studies has now initiated two degree courses, the **B Mus (Perf)** and the **M Mus (Perf)**. These pioneering and integrated courses are designed to promote the highest levels of performance at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. See pages 14-16 for further details.

Special features

- i) **B Mus (Perf) Degree.** This four-year course, which culminates in an honours degree awarded by King's College London, is followed by all Academy undergraduates and comprises a flexible selection of practical tuition and academic classes expressly designed for the performers of tomorrow. As fully

fledged members of King's College, a leading college of London University, students may take advantage of a wide range of university activities and facilities at the same time that they pursue musical studies in an environment which fosters their artistic development.

- ii) **M Mus (Perf) Degree:** This new two-year modular Master's degree, also awarded by King's College London, commenced in 1994 and offers an especially innovative curriculum of performance opportunities and taught seminars (both at the Academy and at King's) designed for advanced musicians who are interested in a degree course where research is well-integrated into their performing interests.
- iii) **Shared classes:** these enable music students from both institutions to take part in joint classes and lectures in both academic and practical subjects.

- iv) **Instrumental and vocal tuition for King's College students:** individual tuition at the Academy is offered to all King's undergraduates, who – depending on their level – learn with Academy professors or with supervised, advanced Academy postgraduates.

ACADEMIC COMPUTING FACILITIES

In March 1994 the Academy inaugurated its first Academic Computing Facility, a 'state-of-the-art' resource comprising ten Apple Macintosh work stations for the use of students and staff. The computers are equipped with academic

and professional applications including word-processing, spreadsheets, desktop publishing and music notation software. Via modem links to King's College London and to the JANET networks, students have access both to electronic mail and to the vast information resources accessible the world over through the Internet. The Academy provides training in the use of this equipment, which helps not only in improving the quality of academic work but also in mastering the skills needed by professional musicians today in managing and promoting their performance careers.



Jonathan Freeman-Attwood, Laurence Dreyfus
and Kimberly Marshall

SUBJECTS AND COURSES OFFERED

PRINCIPAL-STUDY SUBJECTS

Strings: Violin, Viola, Violoncello, Double Bass; Harp; Classical Guitar; Historical String Instruments (Violin, Viola, Violoncello, Viola da gamba, Violone; Lute)

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon; Historical Woodwinds (Recorder, Transverse Flute, Oboe, Oboe d'amore, Clarinet, Bassoon)

Brass: Horn, Trumpet, Trombone, Euphonium, Tuba; Natural Horn, Cornetto, Natural Trumpet, Sackbut

Timpani and Percussion (one subject)

Free Bass Accordion

Conducting (normally postgraduate only)

Keyboard: Piano, Piano

Accompaniment (postgraduate and from Year 3 for undergraduates); Répétiteur (postgraduate only); Organ; Harpsichord, Fortepiano

Undergraduates do not specialise, normally, in early music instruments before the third year (except Recorder and Harpsichord), but may study Early Music as an elective.

Church Music

Vocal Studies

Composition

Electro-Acoustic Composition

Jazz

See page 46 for details of subjects available.

The following are available as **Related Instruments:**

Piccolo, Cor Anglais, E flat Clarinet, Bass Clarinet, Saxophone, Bass Horn, Contra Bassoon; Wagner Tuba, Alto Trombone, Bass Trumpet, Ophicleide

Keyboard Skills: the B Mus Course does not require a traditional, contrasting Second-study subject. Instead, a graded programme of Keyboard Skills is offered to enhance the necessary development, for a professional musician, of keyboard ability allied to general musicianship.

GROUP TEACHING

The Academy offers instrumental and vocal tuition both to individuals and groups of students, enabling them to enjoy the benefits of both approaches. In a number of subjects, teaching is on a 'team' basis, thus affording students (particularly at more senior level) the opportunity to experience a variety of approaches and ideas.



JOINT PRINCIPAL STUDY

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its complementary classes. (Those on the Conductors' Course usually take another subject at Principal-study level, but may not be able to attend its full range of supporting classes.) In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

FULL-TIME COURSES

UNDERGRADUATE

B Mus (Perf) (King's College London) – UCAS Code: W305
4 years (exceptionally 3 years)

The Professional Certificate is available for those who do not complete the core elements of the B Mus Course.

Please note that the Music Department at King's College London continues to offer its three-year B Mus Course (UCAS Code: W302) for which separate application must be made via the UCAS system.

POSTGRADUATE

Advanced Course

Normally 2 years, minimum 1 year

M Mus (Perf) (King's College London) Course code: AMW 3U7
2 years; in special circumstances this Course may sometimes be completed in one year.

M Mus (Composition)
(London University) 1 year

OTHER COURSES

Foundation Course (pre-college)

1 year – for students from Asia, preparatory to the B Mus (Perf) Course.

There are no facilities for part-time study at the Senior Academy, but enquiries regarding shorter, intensive periods of study are welcomed and should be addressed to the Academic Registrar.

COURSES FOR JUNIORS (See page 52)

Junior Academy Course

Intermediate Course

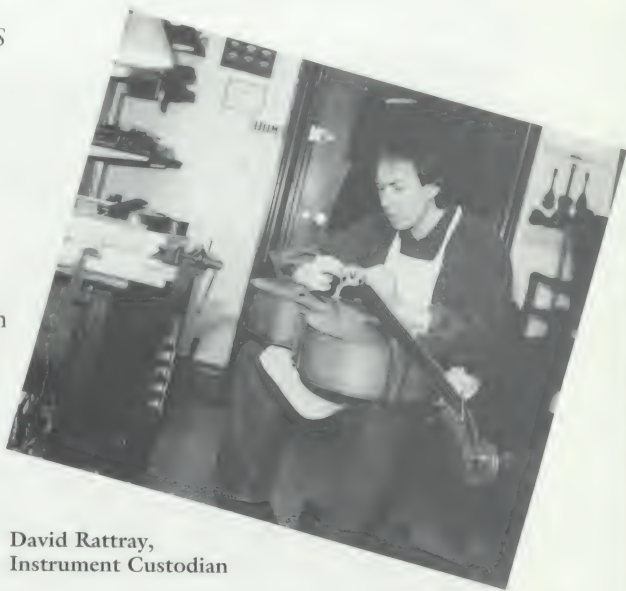
A First String Experience

Junior String Ensemble Experience

Junior Organists' Course

VISITING PROFESSORS

Distinguished musicians (Visiting Professors) visit the Academy frequently to direct concentrated periods of specialist study. Other well-known musicians are available as consultants and take occasional classes.



David Rattray,
Instrument Custodian

OUTLINE OF COURSE PROGRAMMES

Jonathan Freeman-

Attwood: Born in UK. Studied at University of Toronto and Christ Church, Oxford; Healey Willan Scholarship for research and performance, 1985. M Phil in 17th-century consort music and the symphonies of Bruckner. Writer, broadcaster for BBC and reviewer for *Gramophone*. Trumpeter – solo recitals, orchestral, ensemble work, recordings and broadcasts. Honorary award: Hon ARAM. Academic Studies lecturer, RAM 1988-, GRSM Tutor 1990-91. Artistic Director, 'Purcell at the Academy', 1995. *Dean of Undergraduate Studies* 1991-.

Kimberly Marshall: Born in North Carolina, USA. Studied in USA, France and University College, Oxford. DPhil in the late-Medieval organ; Fulbright Scholarship for research and teaching in Sydney, 1991. Published books, articles, papers and reviews. Assistant Professor and University Organist, Stanford University, USA 1986-93. Winner of St Albans International Organ Competition 1985; recitals, recordings, broadcasts for Radio-France, ABC and BBC. Lectures for the American Musicological Society etc. *Dean of Postgraduate Studies* 1993-.



Jonathan
Freeman-Attwood



Kimberly Marshall

B MUS (PERFORMANCE)

The four-year **B Mus (Perf)** Course is followed by all undergraduates. Those who do not fulfil all the degree requirements may qualify for the award of the *Professional Certificate with Honours*.

The main feature of the B Mus course is the firm belief that a moving performance is the result of an intelligent mind at work where instinctive musicianship is explored to the full. At the Academy, the B Mus represents *everything* in the students' curriculum from orchestras, chamber groups, performance classes, concerts, performance-practice classes, aural training, career preparation through to music history, analysis and even marketing and promotion skills. This integrated approach offers exciting opportunities to the prospective student who is searching for a broad artistic education rather than a mechanical apprenticeship. The course *is* demanding but we always aim to tailor

studies according to interests and performing needs.

The special features of the B Mus (Perf) are as follows:

- i) a *performance* degree comprising practical and academic studies designed to explore the full potential of young performers in an increasingly competitive world;
- ii) a world-class qualification from King's College London, dedicated to producing performers and composers of the highest international calibre;
- iii) a flexible curriculum (including study abroad as part of the course) which allows students to choose from a range of courses held at the Academy with the option of attending classes at King's College London in music or the humanities;
- iv) a degree assessment strongly weighted towards musical performance;

- v) an environment which encourages students to develop their own individual musical personality.

Please note that this Course is separate from the 3-year B Mus Course offered by the Music Department at King's College London.

General Curriculum

Part I (Years 1 and 2)

- i) *Principal Study* (instrument, voice or composition)
Related Studies – orchestras, chamber music, period performance, contemporary music including commercial music and jazz, church music, choirs, aural training and keyboard skills
Repertoire and Performance Practice
- ii) *Academic Studies* – music techniques, analysis, music history – all from the performer's standpoint
- iii) *Other Studies* – humanities, music electives

Part II (Years 3 and 4)

- i) *Principal Study* – see above
Related Studies – see above
Repertoire and Performance Practice
- ii) *Art of Teaching* (Year 3)
- iii) *Electives*

The Licentiate (LRAM) Teaching Diploma is normally completed in the third year.

A booklet including full details of the Course may be obtained from the Academic Registrar.

POSTGRADUATE COURSES

The **Advanced Course** provides specialist training for postgraduates to the highest level. In addition to Principal-study work, a range of

A scene from *The Fair at Sorochintsi*, the February 1995 production of the London Royal Schools' Vocal Faculty



OUTLINE OF COURSE PROGRAMMES



complementary studies is available, including performance classes, masterclasses, supporting seminars (*Lieder*, repertoire, etc), orchestras, chamber music, opera, early music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are opportunities to play concertos with the orchestras and to perform in many recitals, as well as the Academy's wide range of competitive prizes. There are also regular series of evening chamber concerts and recitals. The LRAM (Teaching) Diploma may be taken by postgraduate students.

The emphasis is on performance, and each student's wishes and requirements are individually



Virginia Black, harpsichord teacher

considered and monitored. The Course forms a 'bridge' to a professional career, and those applying should have a clear idea of their future aims.

The *M Mus (Perf) Course*, which commenced in 1994, is designed to cultivate each student's artistic creativity by combining intensive instrumental/vocal tuition with seminars in performance studies. This unique course is limited to a small number of students who wish to pursue advanced training in musical performance integrated with academic and research components. The *M Mus (Composition) Course* is offered under federal arrangements through the University of London.

Booklets with details of all Postgraduate courses are available from the Academic Registrar.

FOUNDATION COURSE (pre B Mus)

This Course runs from September to early July. Auditions for entry to the Course are held in Asia in November and in London in December.

The aim of the Course is to enable talented musicians with limited

achievement in English language to develop their language skills in preparation for an audition and interview for the Academy's B Mus Course. At the same time students are able to continue their instrumental/vocal studies and take part in the Academy's wide range of performing activities. Special auditions and interviews for entry to the Academy's B Mus Course are held in April; the Academy can also help to place students on music courses in other institutions.

English-language tuition is provided on an intensive basis and individual weekly lessons are given in Principal Study (instrumental, vocal, or composition) and, where appropriate, an additional study. Regular classes are held in aural training, music techniques and analysis and music history. Attendance at concerts and operas in London is an important part of the Course, and students are encouraged to visit places of cultural importance in the UK.

A special booklet gives full details of the programme of study.

EARLY MUSIC AT THE ACADEMY

International Chair of Early Music Studies

Christopher Hogwood CBE, Hon RAM

Both the study of period instruments and stylistically aware performance on 'modern' instruments play a vital role in the life of the Academy. Rather than segregate Early Music within a separate Faculty, the Academy believes in the integration of period instruments and related activities into the mainstream instrumental and vocal faculties as well

as into the chamber music and orchestral programmes. For this reason, specialist professors in historical performance in this Prospectus are listed on the same pages together with their 'mainstream' colleagues. Principal-study tuition on period instruments is available in all areas for which there is a solo repertoire (such as recorder and harpsichord as well as historical violin, cello and woodwinds), and the Academy strongly encourages students who wish to take up a period instrument as a complementary study by providing a wide range of instruments, tuition, and further support such as organised chamber music, masterclasses, concerts and festivals. It is also possible to transfer to the principal study of a period instrument after the second year.

Academic classes treating the repertoires and performance practices of music before 1800 are made available through the wide range of classes offered on the B Mus (Perf) and M Mus (Perf) courses, as are more specialist historical courses offered to all degree students through the Music Department of King's College London. Period instrument activities are overseen by Heads of Studies and the Orchestral Manager and policy is formulated and monitored by the Early Music Steering Committee, which is also advised by the International Chair of Early Music Studies.

The Academy has recently acquired the David Munrow collection of early manuscripts, printed books and music. This provides important performance and study material for students and complements the wide range of printed and manuscript sources already available (see Library page 8).



The Duke's Hall

INSTRUMENTAL STUDIES

Strings

Jean Harvey: Born in UK. Studied at RAM with Harold Craxton and Frederick Grinke, and later with Myra Hess, Moisewitsch, Albert Sammons, Arthur Grumiaux and Max Rostal; Recital Diploma in violin and piano. Many concerts including violin and piano concertos in a Henry Wood Promenade concert; recitals and masterclasses continue including in Europe, USA, New Zealand and Asia. Chief Examiner,



Associated Board of the Royal Schools of Music 1983-. Honorary award: FRAM. Piano and Violin teacher, RAM 1966-. *Head of Strings* 1990-.

Head of Studies

Jean Harvey FRAM

International Chair of Viola Studies

Bruno Giuranna

Violin

Diana Cummings FRAM

Howard Davis FRAM, FRSAM, FRSA

Erich Gruenberg OBE, Hon RAM, FGSM, FRCM

Jacqueline Hartley ARAM

Jean Harvey FRAM

Maurice Hasson Hon RAM

Sophie Langdon ARAM

Mateja Marinkovic

Nicholas Miller ARAM

György Pauk Hon RAM, Hon GSM

Simon Standage MA (*Baroque Violin*)

Elizabeth Wallfisch (*Modern and Baroque Violin*)

Xue Wei

Viola

Ian Jewel Hon ARAM

Martin Outram ARAM

Jan Schlapp ARAM (*Baroque Viola*)

Paul Silverthorne FRAM

John White FRAM

Cello

Douglas Cummings FRAM

Lionel Handy ARAM

Mats Lidström

Derek Simpson FRAM

David Smith Hon RAM, FRSAM

David Strange FRAM

Jennifer Ward Clarke Hon ARAM
(*Baroque Cello*)

Double Bass

Robin McGee FRAM

Rodney Stewart FRAM

Harp

Daphne Boden Hon ARAM, ARCMA, FRSA

Skaila Kanga FRAM

Classical Guitar

Colin Downes Hon ARAM

Michael Lewin FRAM

John Mills Hon ARAM

Timothy Walker Hon ARAM

Julian Bream CBE, Hon RAM
(*Visiting Professor*)

John Williams Hon RAM
(*Visiting Professor*)

Lute

Robert Spencer Hon RAM

Chamber Music – see page 32

Jazz – see page 46

Consultant

Osian Ellis CBE, Hon D Mus, FRAM

Instrument Custodian

David Rattray Hon ARAM

INSTRUMENTAL STUDIES

Bowed Instruments

The Academy provides specialist string training in solo, chamber-music, orchestral and Baroque performance. The number of principal players in orchestras and chamber ensembles throughout Britain and abroad testifies to the high reputation of the string faculty. There is a unique collection of over 200 stringed instruments, many of them very valuable (there are six by Stradivari). These instruments may be available on loan to students.

B Mus String Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 32)
- iv) Orchestral training (page 30)
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.

Harp

The harp has played an important role at the Academy since its inception with such masters as Bochsa, Dizi, Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. There are regular specialist classes in orchestral and solo repertoire, sight reading and ensemble work as well as 'mixed' chamber music and general musicianship. The Academy owns a number of important early and modern harps.

B Mus Harp Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 32)
- iv) Orchestral training (page 30)
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.



Classical Guitar

The training enables guitarists to reach the highest standards as soloists, ensemble players and teachers. Chamber music covers mixed groups and guitar ensembles, with specialised coaching for guitar duos at postgraduate level. The work of the faculty is supplemented by regular visits by Julian Bream, John Williams and other artists of international standing. Special events have featured such major composers for the guitar as Stephen Dodgson, Leo Brouwer, Hans Werner Henze and Sir Peter Maxwell Davies.

B Mus Guitar Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Ensemble work/chamber music
- iv) Art of teaching
- v) Repertoire and performance practice

Academic Studies:

- vi) Techniques and analysis
- vii) Fretboard harmony
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Elective

See pages 48-9 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.



above left:
John White, viola teacher

left:
Timothy Walker (left),
guitar professor

INSTRUMENTAL STUDIES

Woodwind

Head of Studies

Sebastian Bell FRAM, Hon RCM

Flute

Sebastian Bell FRAM, Hon RCM

Michie Bennett Hon ARAM

William Bennett OBE, Hon RAM

Lisa Beznosiuk Hon ARAM

(Transverse Flute)

Keith Bragg *(Piccolo)*

Recorder

Anneke Boeke

Peter Holtslag Hon ARAM

Oboe

Douglas Boyd ARAM

Melinda Maxwell Hon ARAM

Sophia McKenna *(Baroque Oboe)*

Tess Miller Hon ARAM *(also Oboe d'amore)*

Celia Nicklin FRAM

Christine Pendrill Hon ARAM *(Cor anglais)*

David Theodore FRAM

Sue Bohling ARAM *(Reedmaking)*

Clarinet

Richard Addison FRAM

(also Eb and Bass Clarinet)

Angela Malsbury Hon RAM

(also Bass Horn)

Nicholas Rodwell Hon ARAM

Keith Puddy FRAM, FTCL

(also Classical Clarinet)

Saxophone

Richard Addison FRAM

Bassoon

David Chatterton *(Contrabassoon)*

Rachel Gough MA, ARAM

Gareth Newman

John Orford Hon RAM, ARMCM

Andrew Watts *(Baroque Bassoon)*

Jazz – see page 46

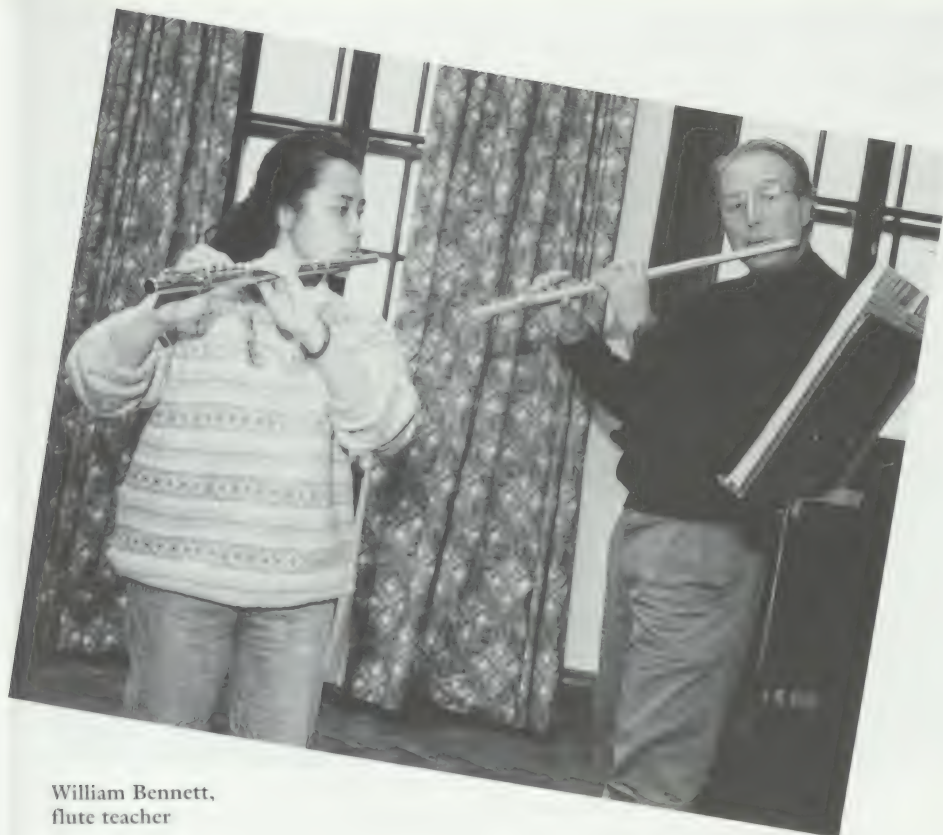
Consultants

Gordon Hunt Hon ARAM

Karl Leister Hon RAM

Andrew Marriner Hon RAM





William Bennett,
flute teacher

The Academy has a long tradition of training illustrious woodwind players. This tradition is upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music, and also by the smaller orchestral combinations which specialise in new music.

B Mus Woodwind Curriculum

Professional Studies:

- i) Principal-study tuition (including related instrument – page 12)
- ii) Masterclasses, performance classes, concerto work
- iii) Orchestral training including repertoire classes (page 30)
- iv) Chamber music: wind ensemble, also with piano/strings (page 32)
- v) Reed making and instrument maintenance
- vi) Art of teaching
- vii) Repertoire and performance practice

Academic Studies:

- viii) Techniques and analysis
- ix) Keyboard skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Elective

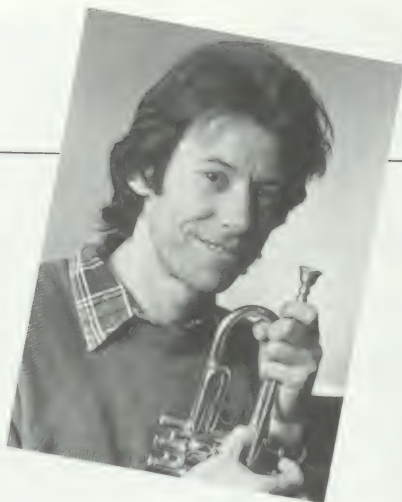
See pages 48-9 for details of vi)-xiii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.

INSTRUMENTAL STUDIES

Brass

John Wallace: Born in UK. Studied at King's College, Cambridge, York University and RAM. Principal trumpet, Philharmonia Orchestra 1976-95, London Sinfonietta 1988-. International soloist: premières of works by Malcolm Arnold, Sir Peter Maxwell Davies, James Macmillan, Dominic Muldowney, Robert Saxton, Tim Souster; recordings for Nimbus, Collins Classics and EMI. Founded Wallace Collection (brass ensemble) 1986. Awards: Mercedes-Benz European Prize; FRAM, Hon RCM, FRSAMD. *Artistic Director of Brass, RAM 1992-.*



Artistic Director

John Wallace MA, FRAM, Hon RCM, FRSAMD

Administrator

Stuart Robertson BA

International Chair of Brass Studies

Empire Brass Quintet

Horn

Andrew Clark GGSM (*Natural Horn*)

Phillip Eastop ARAM

Derek Taylor FRAM, FLCM

Richard Watkins FRAM

Trumpet

Ray Allen FRAM

David Staff (*Natural Trumpet, Cornetto*)

John Wallace FRAM

James Watson FRAM

Ian Wilson ARAM (also *Natural Trumpet, Cornetto*)

Trombone

Susan Addison (*Sackbut*)

Ian Bousfield Hon ARAM

Dudley Bright Hon ARAM

Bass Trombone

Robert Hughes ARAM

Tuba

Patrick Harrild Hon RAM

Stephen Wick (*Serpent, Ophicleide*)

Jazz – see page 46

Visiting Professors

Anthony Halstead (*Natural Horn*)

Anthony Chidell (*Low Horn*)

Michael Thompson FRAM (*Solo Horn*)

Michael Hext (*Trombone*)

Jeremy West (*Cornetto, Early Music*)

Ralph Dudgeon (*Keyed Bugle*)

Consultants

Sidney Ellison FRAM

John Webb (*Early Brass*)



James Watson (right), trumpet teacher



Rolf Smedvig, of the Empire Brass Quintet, in a masterclass

All the teachers in this faculty are active at the highest professional level – including principal players with most of London's leading orchestras and representatives of the flourishing solo and freelance fields. As such, they are able to keep students in touch with opportunities in the profession and developments in contemporary composition, as well as providing individual tuition and guidance. Special features of the training include intensive ensemble work and experience in Early Music instruments for all students.

B Mus Brass Curriculum

Professional Studies:

- i) Principal-study tuition (including related instrument – page 12)
- ii) Masterclasses, performance classes, concerto, duo sonata work
- iii) Orchestral training including repertoire classes (page 30)
- iv) Chamber music: brass ensemble
- v) Art of teaching
- vi) Repertoire and performance practice

See pages 48-9 for details of v)-xii) above

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Elective

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.

INSTRUMENTAL STUDIES

Timpani and Percussion

† Kurt-Hans Goedicke HfM Berlin
(*Timpani*)

(*) Nicholas Cole FRAM (*Percussion*)

† Neil Percy DipRCM (*Percussion*)

* Stephen Quigley ARAM (*Percussion*)

† Simon Carrington GRSM, DipRCM
(*Percussion Ensemble*)

Paul Clarvis (*Kit, Ethnic Instruments*)

Dave Hassell (*Latin American*)

Colin Boyle (*Marimba*)

Honorary Consultant

James Blades OBE, Hon M Mus, Hon RAM

Instrument Custodian and Adviser

Arthur Soothill

† principal player, London Symphony Orchestra;

* principal player, Royal Philharmonic Orchestra;

(*) former principal player, RPO

In September 1994 the Academy introduced radically revised arrangements for training in timpani and percussion. Tuition is now provided for all branches of professional playing. This comprises (i) fortnightly timpani lesson (90 minutes) (ii) fortnightly percussion lesson (90 minutes) (iii) regular classes in both Latin American and kit work (iv) percussion ensemble (weekly) and (v) masterclasses in special subjects (eg marimba).

The Academy's range of orchestras and ensembles provides further opportunities for students to gain the widest experience. The department possesses an extensive range of instruments, and there are re-designed teaching and practice facilities: separate studios for both timpani and percussion, a purpose-built studio for practice and other adjacent facilities for students.

B Mus Timpani and Percussion Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Orchestral training (page 30)
- iv) Percussion ensemble
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.



Free Bass Accordion

Owen Murray GRAM, Dip RAM (Copenhagen),
Hon RAM

In 1986 the Academy became the first British music college to introduce this instrument; a faculty of students has quickly built up. As well as studying the instrument's substantial original repertory, students play suitable transcriptions. The free bass accordion can realise, exactly, Urtext editions of many works from the Baroque period onwards, up to and including Messiaen. Much emphasis is placed on the instrument's wide chamber music repertory.

B Mus Free Bass Accordion Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Chamber music
- iv) Art of teaching
- v) Repertoire and performance practice

Academic Studies:

- vi) Techniques and analysis
- vii) Keyboard skills
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Elective

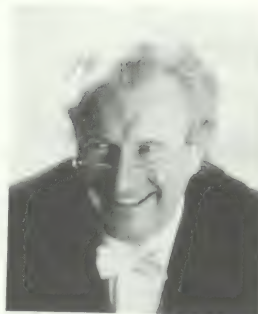
See pages 48-9 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.



Owen Murray
taking a
free bass
accordion
class

CONDUCTING



Sir Colin Davis CBE

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon RAM

(*Director of Conducting Studies*)

George Hurst Hon RAM (*Consultant*)

The Principal-study Conductors' Course provides comprehensive and integrated study over three years. Due to its demands and the level of experience required, it is best suited to postgraduate students.

CONDUCTING STUDIES

Regular Classes are held throughout each term and include:

- detailed study of specific repertoire, score reading, analysis, score learning and preparation
- conducting and baton technique and the technical means to communicate the score through gesture
- study of the conductor's craft and responsibilities and the practical and musical relationship between conductor and orchestra
- rehearsal technique: the principles of orchestral training and the study of the practical, psychological and musical aspects involved in the relationship between conductor and performers

Additional classes are given periodically throughout the year by visiting guest conductors: including Sir Colin Davis, Claus Peter Flor, George Hurst, Ilya Musin (St Petersburg Conservatoire), Jorma Panula (Sibelius Academy) and Leonard Slatkin.

Practical work is undertaken in the first instance with piano, in conjunction with the preparation of repertoire. Students also work with all the Academy's ensembles and orchestras (see page 30). There are also opportunities for selected students to be assigned to an orchestra for a concert as assistant to the principal conductor and, when appropriate, given the opportunity to conduct in a public concert.

Contemporary music: students work closely with the Contemporary Music Faculty in numerous projects and rehearsals with the Manson Ensemble and Academy orchestras.

Opera: opportunities are available for répétiteur training. Students work with the Opera Department in workshops, opera/scenes etc and, when appropriate, can be assigned as assistant conductor for selected productions.

Choirs: choral conducting, choir training and the responsibilities of the chorus master are considered to be an important part of the conductor's knowledge and experience. To support this, the Conductors' Course works closely with the choral/choir training projects organised by the Vocal Faculty. Masterclasses and workshops are also organised with the Chamber Choir and Church Music Faculty.

ADDITIONAL STUDIES

Regular classes are held in keyboard skills, score reading, aural training and analysis. Language classes are also available.

FURTHER INFORMATION

- i) Rehearsals and concerts are videoed for discussion and analysis.
- ii) Opportunities are available each term for the organising of choral and/or orchestral concerts.
- iii) The Henry Wood Scholarship is awarded biennially to a deserving student.
- iv) Classes are also available for students not on the Principal-study course who wish to study conducting as a Second or subsidiary study.

COURSE DETAILS

A separate brochure giving full details of the Conductors' Course is available from the Academic Registrar.

ENTRY REQUIREMENTS

A leaflet giving full details is available from the Academic Registrar. The closing date for applications is 8th January and auditions are held in February for entry in the following September.



Colin Metters
(third from
right) directs a
conducting
studies class

ORCHESTRAS

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Director of Orchestral Studies

Lutz Köhler

Clare Lane GLCM

(General Manager of Orchestras)

Leyla Günes BA

(Orchestral Administrator)

Paul Patterson FRAM *(Artistic Director
of Manson Ensemble)*

David Strange FRAM

(Director of String Orchestra)

The Academy provides comprehensive orchestral training for all its students who study orchestral instruments. In addition there are concerto opportunities through auditions, and the orchestras work with the Opera, Contemporary Music and Conducting Departments to provide performance and training sessions.

All orchestras give regular public performances as a focus and stimulus to training. Because many of the Academy's students are potential orchestral players, a primary function of the orchestral department is the preparation of students for professional work and its disciplines.

Orchestral planning generally follows a four-year cycle as follows:

Year 1: String Orchestra, Woodwind/Brass/Percussion Ensemble, Brass Ensemble.

Years 2 and 3: Symphony Orchestra and Woodwind/Brass/Percussion Ensemble, Brass Ensemble.

Year 4 and Postgraduate: Sinfonia, Sinfonietta, Manson and Brass Ensembles.

The Early Music Chamber Orchestra is available to all appropriate students.

Postgraduates new to the Academy follow a two-year plan designed to cater for the needs of students with differing degrees of experience:

Year 1: Symphony Orchestra (Woodwind/Brass/Percussion Ensemble).

Year 2: Sinfonia, Manson Ensemble.

King's College students may audition for the orchestras and are selected on the same basis as other students.

The Symphony Orchestra covers large-scale symphonic repertory.

The Sinfonia (sponsored by the 3i Group plc) covers smaller-scale repertory.

The String Orchestra provides specialist training for first-year string students.

The Manson Ensemble is a specialist group concentrating on contemporary music.

The Sinfonietta is a small chamber orchestra which plays classical repertoire.

The Symphonic Wind Band and Brass Ensemble are also available.



Colin Metters rehearses the Symphony Orchestra

Each orchestra and ensemble gives at least one concert per term, and concerts are often repeated at festivals and venues outside the Academy. Rehearsals and concerts are from time to time taken by distinguished conductors. Recent visiting conductors have included Sir Colin Davis, Roger Norrington, Rudolph Barshai, Edward Gregson, Michael Tilson Thomas, Tamas Vasary, Eric Crees, Elgar Howarth, Lutz Köhler, Ilya Musin, Richard Hickox, John Nelson and Leonard Slatkin (the last four under the Leverhulme Conducting Fellowship Scheme).

The Academy has close links with the **Philharmonia Orchestra**. These include masterclasses by soloists and conductors appearing with the Philharmonia, and a series of auditions by players from the Philharmonia to earn students a chance of playing with the orchestra for certain rehearsals.

Senior string players are also auditioned by the **London Symphony Orchestra** to play as rank-and-file members of the orchestra for five concerts in a season.

CHAMBER MUSIC

Head of Chamber Music

Jean Harvey FRAM

Siegmund Nissel OBE, Hon D Mus, D Univ,
Hon RAM

Members of the Alberni Quartet

Howard Davis FRAM, FRSAMD, FRSA

Peter Pople FRSAMD, Hon ARAM

Roger Best FRSAMD, Hon ARAM

David Smith FRSAMD, FRAM

Visiting Professors

Norbert Brainin OBE, Hon D Mus, D Univ,
Hon RAM

Martin Lovett OBE, Hon D Mus, D Univ,
Hon RAM

Clifford Benson (*Piano*)

Joseph Seiger (*Piano*)

For many years the Academy has been noted for the excellence of its chamber music provision. Sidney Griller achieved a unique record in the formation and training of string quartets. He was succeeded in 1986 by members of the Amadeus Quartet who provided regular coaching for selected ensembles. In 1991 members of the Alberni Quartet joined the distinguished team of regular coaches.

Among the well-known string quartets formed at the Academy are the Arditti, Alberni, Coull, Hanson, Lindsay, Maggini (formerly Bochmann), Medea, Medici and Vanbrugh Quartets. Other ensembles founded at the Academy include Lontano and the Nash Ensemble.

Specialist coaching is available for all students of strings, piano, woodwind and brass. There is also generous ensemble provision in contemporary music and early music. Students are expected to familiarise themselves not only with the established repertoire but also to grasp the opportunity to rehearse lesser-known and new works.

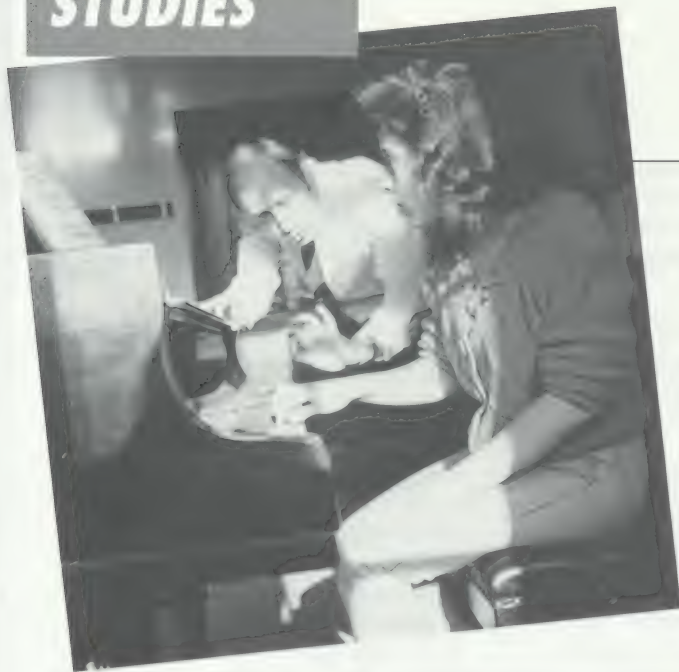
Chamber groups of Academy students frequently perform abroad, and recent visits have included Seoul, Tokyo, Taipei, Budapest, Amsterdam, Rotterdam, Paris, Rome and Bonn.

The Academy gratefully acknowledges the support of International Distillers and Vintners Ltd for its chamber music activities.

Howard Davis of the Alberni Quartet
with a student ensemble



KEYBOARD STUDIES



Christopher Elton: Born in UK. Studied at RAM with Robin Wood and Gordon Green, later with Maria Curcio; Recital Diploma in piano and cello. Many recitals, broadcasts and masterclasses in UK and overseas. Serves on juries of international competitions. Honorary Award; FRAM. Piano teacher, RAM 1973-; many student successes including Van Cliburn Piano Competition (gold medal/first prize); *Head of Keyboard Studies* 1989-.

Head of Studies and the Dederich Professor of Piano
Christopher Elton FRAM

International Chair of Piano Studies
Imogen Cooper
(supported by the Leverhulme Trust)

Piano
Christopher Elton FRAM
Jean Harvey FRAM
Graeme Humphrey ARAM
Piers Lane B Mus, Hon RAM
Vanessa Latache FTCL, ARCM
Hamish Milne FRAM
Martin Roscoe
Tanya Sarkisova
Aaron Short ARAM
Patsy Toh ARAM
Frank Wibaut Hon RAM

Piano Accompaniment
Michael Dussek ARAM
Iain Ledingham MA, ARAM, FRCO
Malcolm Martineau MA
Geoffrey Pratley B Mus, FRAM

Répétiteur
See Piano Accompaniment (above) and Coaching (page 39)

Organ
Nicholas Danby Hon RAM, FRCM, FGSM
(Director of Organ Department)
David Titterton MA, Hon ARAM
Naji Hakim (Improvisation)

Fortepiano
Neal Peres da Costa MA, B Mus

Harpsichord
Virginia Black FRAM
Iain Ledingham MA, ARAM, FRCO
John Toll MA, FRCO (also *Continuo: Harpsichord and Organ*)
Kenneth Gilbert Hon RAM (Visiting Professor)

Jazz – see page 46

Piano maintenance and tuning
David Flanders Hon ARAM
Peter Salisbury

KEYBOARD STUDIES

Piano

Comprehensive training is provided by the Piano Faculty. In addition to solo recitals and concerto repertoire there are opportunities in chamber music and accompaniment/duo work with instrumentalists and singers. For undergraduates, the piano-skills programme aims to develop such professional skills as sight-reading and improvisation.

The Academy's stock of pianos includes instruments by a number of leading makers. This enables students to gain a wide range of experience with professional work and international competitions in mind.

B Mus Piano Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 32)
- iv) Art of teaching
- v) Repertoire and performance practice

Academic Studies:

- vi) Techniques and analysis
- vii) Keyboard/piano skills and accompaniment
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Elective

See pages 48-9 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.

Frank Wibaut (below)



Imogen Cooper

Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by undergraduates in years 3-4 and by postgraduates at entry. Classes are also available for first- and second-year undergraduates and postgraduate Principal-study pianists. The full range of song and instrument-duo repertoire is embraced and students are encouraged to take part in chamber music.

B Mus Piano Accompaniment Curriculum

In years 1-2, those with a special interest in Piano Accompaniment follow the Principal-study course for pianists with music electives reflecting their commitment to accompaniment.

Years 3-4:

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Accompaniment skills
- iv) Song/instrumental accompaniment/
duo work
- v) Art of teaching (page 49)

Academic Studies:

- vi) Languages for musicians
- vii) Repertoire and performance
practice (page 48)
- viii) Elective (page 49)

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.

REPETITEUR

Selected students are assigned to the Opera course (*see* page 42) where they receive intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the programme of study.

Organ

Organists have regular access to two important organs, one in the 'classical' tradition and the other in the nineteenth-century French symphonic tradition. The four-manual classical organ by Rieger in nearby St Marylebone Parish Church is used by the Academy as its main teaching instrument. It is available to students on a daily basis. An important two-manual organ after the great French builder, Cavaillé-Col, specially made by the Dutch firm of Van den Heuvel, was installed in the Duke's Hall in summer 1993. Together these two instruments provide an unrivalled facility for study and performance. Details of the specifications of the instruments are available from the Academic Registrar.

The Organ Faculty arranges a comprehensive specialist curriculum to complement other course provision and includes: contemporary music seminars, organ improvisation, integration with Early Music studies (page 17), aspects of organ building, regular workshops given by guest teachers and faculty teachers and periodic visits to organ builders as well as to organs of special interest, including abroad.

KEYBOARD STUDIES

B Mus Organ Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Professional studies (see above)
- iv) Piano tuition
- v) Art of teaching
- vi) Repertoire and performance practice
- vii) Church music studies (page 37)

Academic Studies:

- viii) Techniques and analysis
- ix) Keyboard/organ skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Elective

See pages 48-9 for details of v)-vi) and viii)-xiii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.

A separate booklet detailing the work and activities of the Organ Faculty is available from the Academic Registrar.

Harpsichord

Harpsichordists follow the full range of harpsichord and associated repertory from the early 16th to the mid-18th centuries, particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students take part in Baroque chamber groups both as continuo players and as soloists, and share in the expanding facilities and opportunities of the Early Music programme. Tuition and performance are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords.

B Mus Harpsichord Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music
- iv) Languages for musicians
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard/harpsichord skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for performers.

CHURCH MUSIC

Director of Studies

Patrick Russill MA, Hon RAM

Francis Grier MA, FRCO

Naji Hakim

David Hill MA, FRCO (*Consultant*)

Martin Neary MA, Hon RAM, Hon FTCL,
FRAM

James O'Donnell MA, FRCO, Hon FTCL



The Church Music Choir at
Neresheim Abbey, Germany

The Academy's pioneering Church Music programme aims to develop the skills and understanding needed for the imaginative use of music in Christian worship today, against the background of the great Western tradition. It is a multi-denominational course for those headed towards a leading professional rôle in music in worship. It takes account of contemporary liturgical practices, deepening ecumenical and international contacts and a widening range of musical styles.

CHURCH MUSIC

Church Music may be taken as a Principal study at postgraduate level (Advanced Course) and by undergraduates in years 3-4 of the B Mus Course. It is also available as an elective on any Academy course and is compulsory for all organists in years 2-3 of the B Mus Course.

The Principal-study curriculum includes:

- *specialist studies* in at least two of: organ, choir training, liturgical composition or arrangement
- *complementary studies* including choral, congregational and pastoral music repertoire, vocal technique, choir conducting, composition and arrangement, liturgy and worship, basic theology and scripture, administration, communication skills and, where appropriate, diploma preparation.

Other features of the Course

- services regularly devised and presented in the Course's liturgical home, St Marylebone Parish Church
- leading church musicians, clergy, scholars and broadcasters regularly work with course members
- close contacts with cathedrals and major churches in and around London through scholarships and observation of rehearsals and services
- close liaison with other Academy departments, particularly Organ, Choral Conducting and Contemporary Music
- collaborative arrangements with the Diocese of Ely, Association of Assistant Cathedral Organists, St George's College, Jerusalem, Cambridge Federation of Theological Colleges and Neresheim Abbey in Southern Germany

The Alec Robertson Scholarship enables a course student to participate in the musical life of Westminster Cathedral.

A detailed course brochure is available from the Academic Registrar.

THE LONDON ROYAL SCHOOLS' VOCAL FACULTY



Mark Wildman: Born in UK. Chorister in Gloucester Cathedral, studied at RAM with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. Prizewinner in first Grimsby International Singing Competition. Formerly lay-clerk in St George's Chapel, Windsor, member of BBC Singers. Solo performances in UK, Europe and USA including Purcell Room, Wigmore Hall, Henry

Wood Promenade Concerts, Three Choirs Festival, Kristiansland International Festival etc. Honorary award: FRAM. Singing teacher, RAM 1983-. *Head of Vocal Studies 1991-*.

Head of Studies (RAM)

Mark Wildman FRAM, Dip RAM, FRSA

Head of Studies (RCM)

Neil Mackie OStJ, Hon DMus, FRSAMD, ARCM, FRSA

International Chair of Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRCM, FRSA, Hon Fellow of King's College, Cambridge

Visiting Professor

Valerie Masterson CBE, Hon RAM

Singing Professors

Professors based at RAM:

Kenneth Bowen MA, B Mus, Hon RAM, FRSA

Charles Brett MA, Hon RAM

Paul Esswood Hon RAM

Julie Kennard BA

David Lowe MA, ARCM

Joy Mammen Hon RAM

Yvonne Minton CBE, Hon RAM

Mary Thomas FRAM

Mark Wildman FRAM, Dip RAM, FRSA

Professors based at RCM:

Norman Bailey CBE, Hon DMus, B Mus,

Hon RAM, Diplôme Vienna State Academy of Music

Edward Brooks ARCM, ABSM(TTD)

Margaret Cable FRCM

Margaret Kingsley FRCM, LRAM

Kathleen Livingstone Dip MusEd RSAMD, Dip RSAMD

Neil Mackie OStJ, Hon DMus, FRSAMD, ARCM, FRSA

Stephen Roberts GRSM, ARCM

Graziella Sciutti FRCM

Ashley Stafford MA, DO, MRO

Kenneth Woollam Hon RCM

Song Classes/Languages/Speech

Ludmilla Andrew (*Russian*), Geraldine

Frank (*German*), Penelope Mackay

(*French*), Ian Partridge CBE (*Lieder*),

Stephen Roberts (*English Song*), Robert

Spencer (*English Song*), Fred Wagner

(*German*), Yvonne Wells (*Speech*);

appointment pending (*Italian*)

Vocal Repertoire Coaching

Gareth Hancock, Mary Hill,

Iain Ledingham, Antony Saunders,

Clara Taylor

Movement

Philippa Luce

Acting

Jude Alderson

Historical Dance

Dawn Purkiss, Mary Collins

Choirs

Iain Ledingham MA, ARAM, FRCO

VOCAL STUDIES

OPERA DEPARTMENT

Director of Opera

James Lockhart BMus, FRCM, FRCO(CHM),
Hon RAM

Michael Rosewell GRSM, ARCM

(*Deputy Director of Opera*)

Mike Ashman MA, Hon RCM

(*Associate Producer*)

John Copley (*Guest Producer*)

Music Staff

David Angus, John Constable,
David Drummond, Lionel Friend,
Leonard Hancock, Philip Headlam,
Anthony Hose, Iain Ledingham,
Anthony Legge, Michael Lloyd,
Jean Mallandaine, Christopher
Middleton, Mary Nash, Ian Page,
David Syrus, Roger Vignoles

Language Coaches

Ludmilla Andrew (*Russian*), Marco
Canepa (*Italian*), Maria Cleva
(*Italian*), Geraldine Frank (*German*),
Sonja Nerdrum (*French*), Franziska
Roth (*German*), Luba Stuchevskaya
(*Russian*), Michel Vallat (*French*)

Recent Visiting Lecturers

Menno Feenstra (*Glyndebourne Festival
Opera*), Ardesbir Khambata (*ENT
Specialist*), Matthew Epstein (*IMG,
Welsh National Opera*)

Recent Workshops

Jonathan Alver, Paul Baillie,
Julia Hollander, Adele Leigh,
Robin Tebbutt, Patrick Young

Recent Producers

Mike Ashman, John Copley, Richard
Gregson, Ceri Sherlock, Keith Warner

MUSICAL THEATRE DEPARTMENT

Mary Hammond ARAM

(*Professor of Musical Theatre*)

Mike Ashman MA, Hon RCM

(*Course Director*)

Geoffrey Osborn LRAM, ARCM

(*Chief Musical Coach*)

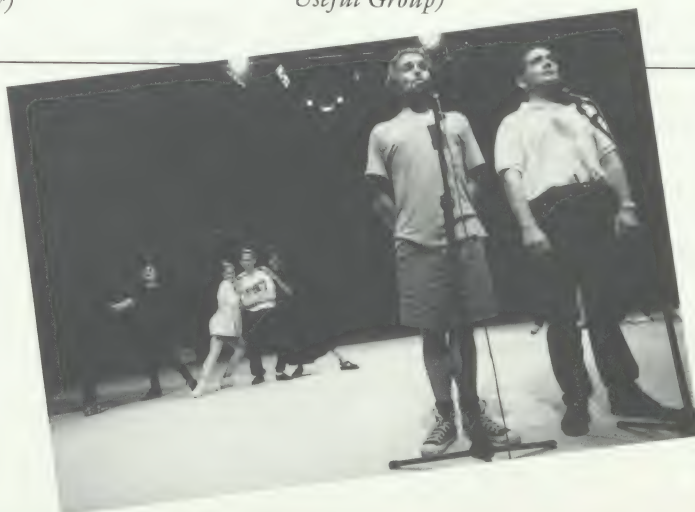
Mark Meylan BA, LTCL

(*Singing Professor*)

Karen Rabinowitz (*Acting*), Simon
Shelton, Deidre Lavell, Stephen Meare
(*Dance*), Sian Williams, Christian Flint
(*Movement*), Anne-Marie Speed
(*Spoken Voice/Text Work*)

Recent Visiting Lecturers

Julia Mackenzie, Jacob Lieberman
(*Osteopath*), David White (*Really
Useful Group*)



The Royal Academy of Music and Royal College of Music offer a combined vocal faculty. All singing staff and students work together as a single unit, combining the resources of both institutions.

Where term dates do not harmonise between the two institutions, students may be required to attend classes outside the normal term dates of the institution concerned.

The curriculum encompasses all aspects of vocal training, including:

- a **six-year programme**: this provides comprehensive vocal training; students may enter at any stage according to experience and vocal development
- 90 minutes per week individual **vocal training** and a minimum of 30 minutes per week **coaching** throughout the course
- comprehensive provision of the main European **languages** reflecting repertoire and professional need through language coaching and song classes
- emphasis on **movement**, including warm-up and fitness
- a **stagecraft** programme with special reference to acting in opera and musical theatre
- a new **musical theatre** course to train performers for the vocal and dramatic demands of contemporary music theatre
- a separate programme at postgraduate level for those wishing to specialise in **solo-concert** and **chamber-choir** work
- regular **masterclasses** and **workshops** with outstanding performers and teachers
- frequent **performance** opportunities

A thorough and comprehensive stage experience is considered fundamental to the training of all singers, including those following the concert programme. The approach seeks to achieve a synthesis of physical freedom and control as well as vocal assurance to produce a thoroughly professional performance.

For undergraduates, academic studies are provided separately by each institution.

B Mus Vocal Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerts
- iii) Coaching
- iv) Complementary studies: stage-work, movement, acting, choir, preliminary opera/musical theatre
- v) Languages and related song classes
- vi) Art of teaching
- vii) Repertory and performance practice

Academic Studies:

- viii) Techniques and analysis
- ix) Keyboard skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Elective

See pages 48-9 for details of vi)-xiii) above

VOCAL STUDIES

Postgraduate Curriculum

Specialist courses are available in Opera, Musical Theatre and Concert Work. These are taken in Years 5 and 6 of the Vocal Faculty Programme.

The specialist **Opera Programme** develops the stagecraft skills introduced in Years 3 and 4 and includes intensive production work leading to workshops and showings of scenes and to regular full-length public performances. Emphasis is placed on individual opera and language coaching, movement and acting.

The specialist **Musical Theatre Course** teaches the joint disciplines of music within theatre and theatre within music. It provides a thorough platform in singing, acting, voice and speech, dance and movement and the repertoire of modern musical theatre, including a close connection with contemporary writers and composers. Course work is designed to teach the performance skills required in current musical theatre practice and classes are led by active participants in the profession.

The specialist **Concert Course** is for postgraduates who are training towards a career in solo-concert and chamber-choir work. Concert course students receive extra weekly individual coaching and specialist classes in oratorio, session work, early music, contemporary music, acting and movement.

Some postgraduates may enter at Year 3 or Year 4 level of the Vocal Faculty curriculum and follow a programme designed for their individual needs and drawn from the RAM and RCM's extensive range of activities. B Mus classes may be taken according to need and availability.

See also page 16 regarding higher degrees for performers.

The facilities of both the Royal Academy of Music and the Royal College of Music are available, including concert and recital halls and two theatres, the Sir Jack Lyons Theatre at the Royal Academy (1977) and the Britten Theatre at the Royal College (1986).

REPETITEURS' PROGRAMME

This course includes weekly répétiteur and conducting classes, piano or piano accompaniment lessons and language coaching. Répétiteurs are required to participate fully in the activities of the Opera Department. Successful candidates are expected to commit themselves to not less than 18 hours per week in the Opera Department, to consist of coaching singers, playing for rehearsals and conducting if appropriate.

CHOIRS

Chamber Choirs: Each college has a chamber choir which perform *a cappella* and other music from all periods, reflecting the range of professional opportunities available in this field. Membership is by audition.

Production Chorus: Students at any stage of their studies in the Vocal Faculty may be required to sing in the chorus for opera and musical theatre productions.

COMPOSITION AND CONTEMPORARY MUSIC

Head of Composition and Contemporary Music

Paul Patterson FRAM, FRSA

International Chair of Composition and Contemporary Music

Richard Rodney Bennett CBE, FRAM

Composition and Contemporary Music Tutor

Nigel Clarke

Paul Patterson: Born in UK. Studied at RAM with Richard Stoker and later with Richard Rodney Bennett and Elizabeth Lutyens. Many published works (including for film and TV) broadcast, performed and recorded internationally. Director of Contemporary Music, Warwick University 1974-80; Artistic Director, Exeter Festival 1991-. Honorary awards: FRAM; Medal of Honour, Polish Ministry of Culture. Composition teacher, RAM 1970-. *Head of Composition and Contemporary Music* 1984-.

Christopher Brown MA, FRAM

Timothy Bowers D Phil, B Mus, ARAM

Nigel Clarke (*Workshops*)

Michael Finnissy

Melanie Daiken M Mus, ARAM

Justin Connolly B Mus

Jonathan Harvey MA, PhD, D Mus

(*Visiting Professor, Electro-acoustic Music*)

Nick Ingman (*Commercial Music*)

Paul Patterson

Kenneth Reay (*Electronic Studios*)

Recording Engineer

Kirsten Cowie

Composition

The Composition programme provides a wide range of opportunities to ensure that students can earn a living in a rapidly changing field. Special features include:

Performance of students' compositions: numerous opportunities in orchestral workshops, ensemble sessions and individually; regular concerts of student works including Composer Festivals (see below) and Prizewinners' Concerts.

Composers' Workshops: weekly sessions include performances of work in progress. Eminent figures in contemporary music contribute regularly.

Electives: many of the Academy's electives are relevant to the needs of composers – especially church music, theatre music, jazz and commercial music.

Electro-acoustic facilities: three suites, including the Yamaha Hi-Tech Suite, house important facilities. Much state-of-the-art equipment has been kindly provided by Roland (UK) Ltd and Korg (UK) Ltd. Facilities exist for recording, for electro-acoustic and rock music.

Residencies and Visiting Composers: In addition to our *Composer Festivals*, recent visitors have included Richard Rodney Bennett, Sir Harrison Birtwistle, Leo Brouwer, Sylvano Bussotti, Henryk Gorecki, Jonathan Harvey, György Ligeti, Sir Peter Maxwell Davies, Gerard Schurmann, Toru Takemitsu, Mark-Anthony Turnage and the BBC Singers.

COMPOSITION AND CONTEMPORARY MUSIC

B Mus Composition Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Complementary studies:
workshops, electronic studio,
professional skills
- iii) Instrumentation and arranging
- iv) Commercial music studio
- v) Film and television music
- vi) Sibelius 7 Music Processing System

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Elective

See pages 48-9 for details of vii)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 16 re higher degrees for composers.

International Composer Festivals

Festival Organiser Nigel Clarke

Since 1984 the Academy has devoted a full week in the spring to a festival based on the work of a distinguished living composer, in his presence, following a period of intensive study and rehearsal.

The subject of the first Festival was Witold Lutoslawski. Subsequent composers have been Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen, Hans Werner Henze and Luciano Berio. The 1990 American Music Festival included twenty works by Elliott Carter and eleven by student composers.

The 1993 Festival focused on the music of composers of national and international distinction who studied at the Academy over the last thirty years, and included works by Richard Rodney Bennett, John Dankworth, Nicholas Maw, Michael Nyman and John Tavener. *The Independent* described the Festival as 'a remarkable musical retrospective, a panoramic vision of how music has been made in the latter part of our century – and just how many of our leading composers have emerged through the Academy'.

The 1994 Festival celebrated the music of Alfred Schnittke to mark his sixtieth birthday, while in 1995 the music of György Ligeti was featured.

Paul Patterson (left), with György Ligeti,
Composer-in-Residence, March 1995



Commercial Music

Course Director

Nick Ingman

Kenneth Reay (*Technology*)

Rick Wentworth (*Film/TV Music*)

Paul Westwood (*Ensembles*)

David Aine (*Business Studies*)

Mohammed Abbas (*Ethnic Music*)

Richard Blackford (*Composition*)

Paul Woolf (*Business Masterclasses*)

Visiting Professor

Michael Kamen



The THORN-EMI Recording Studio



above:
James Doheny in
the Manson Room

The Course deals with music created for films, television, radio, records and video. The curriculum is for composers, although performance skills are also covered. The Course also emphasises the practical matter of making a living in the commercial music field. The THORN-EMI Recording Studio offers multi-track digital recording facilities to all students, while the PolyGram Film Music Library is a major new asset for students of film music.

COMPOSITION AND CONTEMPORARY MUSIC

B Mus Commercial Music Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Ensemble work
- iii) Business studies
- iv) Technology
- v) Film and television music
- vi) Ethnic music studies
- vii) Complementary instrument

Academic Studies:

- viii) Techniques and analysis
- ix) Keyboard skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Elective

See pages 48-9 for details of viii)-xiii) above

The Course benefits from technology supplied by Roland (UK) Ltd, Korg (UK) Ltd and Yamaha (UK) Ltd and from the Lansdowne Award for Composition.

The programme is not normally available for *postgraduates* but individual cases may be considered on an exceptional basis.

JAZZ

Artistic Director

Graham Collier OBE, Hon RAM

Faculty

Jeff Clyne (*Bass*)
Trevor Tompkins (*Drum Kit*)
John Marsh (*Drums*)
Ed Speight (*Guitar*)
John Etheridge (*Guitar*)
Geoff Gascoyne (*Electric Bass*)
Mike Hulton (*Bass*)
Michael Garrick Hon RAM (*Piano*)
John Horler (*Piano*)
Huw Warren (*Piano*)
Anthony Kerr (*Vibraphone*)
Martin Speake (*Saxophone*)
Mark Lockheart (*Saxophone*)

Stan Sulzmann ARAM (*Saxophone, Flute*)
Hugh Fraser (*Trombone and
Composition*)

Annie Whitehead (*Trombone*)
Steve Waterman (*Trumpet*)
Henry Lowther ARAM (*Trumpet*)
Norma Winstone (*Vocal*)
Dominic Alldis (*Keyboard Skills*)
John Thomas (*Aural Skills*)
Nick Ingman (*Commercial Music*)
Amit Sen (*Composition*)

Associate Jazz Artists

Michael Gibbs
Karl Heinz Miklin
John Surman
John Taylor

JAZZ



Students are taught by practising musicians who are aware that many jazz skills can be taught in a conservatoire, while others must be learnt within the playing process.

B Mus Jazz Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Performance classes, concerts
- iii) Ensembles
- iv) Repertoire
- v) Language of jazz
- vi) Business studies
- vii) Composing and arranging
- viii) Electronic technology
- ix) Art of teaching

Academic Studies:

- x) Keyboard skills
- xi) Aural training and transcription skills
- xii) History of jazz
- xiii) Humanities
- xiv) Elective

See pages 48-9 for details of ix)-xiv) above

The programme is not normally available for *postgraduates* but individual cases may be considered on an exceptional basis.

ENSEMBLES

Weekly repertoire, improvisation and contemporary workshops concern jazz materials and language. The Big Band acts both as a historical base and a contemporary workshop. The Studio Ensemble and Commercial Music workshops introduce commercial skills; other small groups are actively encouraged. There are regular lectures on other areas of professional preparation as well as the latest technology.

GUESTS AND CONCERTS

Visiting international artists have included Anthony Braxton, Dave Holland, Eberhard Weber, Steve Coleman, Kenny Wheeler, David Murray, Ulf Radelius, Ronan Guilfoyle, Jason Rebello, Julian Joseph, John Taylor, Paul Motion, Chucho Valdez, Jack de Johnette, Gary Peacock, Django Bates, Bobby Shew and Muhal Richard Abrams. There are regular concert opportunities both in the Academy and outside.

The students on the Jazz course can be heard on their first CD, 'Spirits Rising, Jazz at the Royal Academy of Music'.

Michael Allis PhD, M Mus, B Mus
 George Biddlecombe PhD, ARAM
 Timothy Bowers D Phil, B Mus, ARAM
 Christopher Brown MA, FRAM
 Ruth Byrchmore M Mus, B Mus
 Sarah Callis PhD, BA
 Terry Charlston M Mus
 Justin Connolly B Mus
 Melanie Daiken M Mus, ARAM
 Michael Freyhan MA
 Laurence Dreyfus PhD, M Phil, BA,
 DipSup (Brussels), Hon RAM
 Jonathan Freeman-Attwood M Phil, B Mus,
 Hon ARAM
 Amanda Glauert PhD, BA
 Neil Heyde M Mus
 Iain Ledingham MA, ARAM, FRCO
 Kimberly Marshall D Phil, BA
 Bryce Morrison PhD, M Mus, MA, Hon ARAM
 Ian Partridge CBE
 Neal Peres da Costa MA, B Mus
 Curtis Price AM, PhD, Hon RAM
 Peter Sheppard Dip RAM

Jeremy Summerly M Mus, MA
 Sarah Thomas B Mus, ARAM
 Arnold Whittall PhD, B Mus

Members of the teaching staff
 of the Music Department,
 King's College London

Supporting Studies

Richard Shaw B Mus
 (*Keyboard Skills Co-ordinator*)
 Terry Charlston
 Denise Ham (*Conducting*)
 Colin Metters Hon RAM (*Conducting*)
 Antonietta Notariello ARAM
 David Pettit MA, B Mus, FRCO, Hon ARAM,
 Hon FTCL
 Nicholas Walker

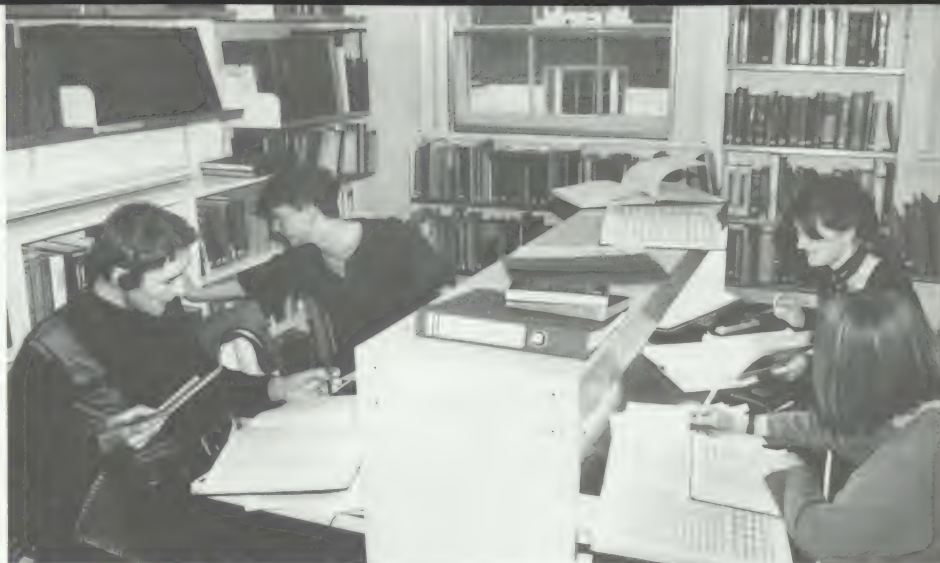
Humanities

Members of the teaching staff at
 King's College London

Academic Studies occupy a position of fundamental importance at the Academy. Performers today need to be aware as never before of changing styles and tastes, and to develop the types of skills which can yield greater insight into the music they are playing, singing and composing. Academic subjects on the B Mus (in music history, analysis, aural training, and performance practice) are designed specifically with these goals in mind, and syllabuses, which we are constantly refining, are aimed at producing musicians whose performances are both committed and informed.

Repertoire and Performance Practice: This course provides a link between academic and performance studies. In the first instance these studies provide an introduction to the most important repertoires. The aim is to supply the tools by which students can delve into unfamiliar musical repertoire and understand this activity as a life-long task.

'Performance practice' is considered in the broadest possible context, embracing a familiarity with historical and contemporary performance styles and tastes as well as ideas which relate to musical interpretation. In the Repertoire and Performance Practice course, students explore and examine the assumptions which underlie their music-making.



Techniques and Analysis: The essentials of musical materials are approached with a view to developing and consolidating important background skills. Students are taught a broad range of written techniques and analytical methods, leading to a portfolio including a composition in a mainstream 20th-century idiom, a comparative analysis of recorded interpretations, the interaction of text with music and an in-depth project concerned with the annual Composer Festival.

History of Music: a two-year course is provided with the needs of the performer uppermost. The relationship of repertoire, performance practice (including editions) and analysis is constantly stressed in the overall context of performance studies.

Humanities: the broad range of subjects offered at King's College London is available to Academy students. Music is a life-enriching activity, and the musician is strengthened by deeper perception and knowledge of the human experience in its many facets – art, literature, history, languages etc.

Keyboard Skills: for Principal-study keyboard players the aim is to develop musicianship through the keyboard and also to equip students with the necessary skills (sight-reading, transposition, improvisation) to achieve flexibility in seeking career development. For other students, the aim is three-fold: to develop musicianship through the keyboard, to gain keyboard 'familiarity' and to develop skill at preparation of accompaniments. The Yamaha Digital Piano Laboratory plays a significant part in the Keyboard Skills programme.

Aural Training: the aim is to develop critical listening, which includes perception of period, style and structural procedures as well as a development of the 'inner ear'.

Art of Teaching: specialist classes in vocal and instrumental teaching are held for undergraduates, normally in their third year. The classes form part of the requirements for the Licentiate (LRAM) Diploma in Teaching.

Electives: students pursue electives designed to complement and strengthen their training and experience. A wide range of electives is available in both practical and academic areas. The electives can provide intellectual stimulation (eg historical topics; advanced harmony and analysis; lecture-recital; dissertation; humanities) as well as professional skills (eg instrumentation; notation, copying and proof-reading).

Music and the Community

Graeme Humphrey ARAM (*Director*)

Margaret Hubicki MBE, FRAM, FRSA
(*Consultant*)



Marie Prost and Richard Wise,
a Council for Music in Hospitals
touring duo

This programme explores the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). It is designed to widen the horizons of students through:

- a) a basic knowledge of different illnesses and handicaps and the musical requirements for each group
- b) encouraging the disabled to develop creativity
- c) learning how to use music as a means of communication, whether for the concert platform, classroom or hospital ward.

Guest speakers have come from St Marylebone Healing Centre, Nordoff-Robbins Music Therapy Centre, Mary Hare School for the Deaf, Disabled Living Foundation, Council for Music in Hospitals and Royal National Institute for the Blind.

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a special opportunity to observe music therapy closely and to participate in seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and audition for concerts given by the Council for Music in Hospitals in many different venues. Advice is available on every aspect of music for the sick and disabled. There is contact with 'Live Music Now', Shape, the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped Students, etc.

Further details of the course are available from the Academic Registrar. The Academy is very grateful to many commercial and charitable organisations for their recent help in enhancing many aspects of the course.

Alexander Technique

Dorothea Magonet	Hon ARAM (<i>Director</i>)
John Hunter	} (<i>Members of The Society of Teachers of the Alexander Technique</i>)
Ilana Machover	
Judith Magidov	
Misha Magidov	(<i>Honorary Consultant</i>)

The Alexander Technique is concerned with an understanding of the body in relation to the strains and stresses of the modern world. The Technique enables people to release unnecessary tensions, change habits acquired through years of physical misuse, and rediscover the natural ease with which they were born. It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession.

Students may be considered for individual lessons, which are initially given weekly; subsequently according to progress and need. Student demand is considerable; with renewed private funding recently, every effort is made to meet this demand.

COURSES FOR JUNIORS



JUNIOR ACADEMY

Director of the Junior Academy Jonathan Willcocks MA, Hon ARAM

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

This Course takes place on Saturdays during term. Entry is by audition, from age nine upwards. Auditions are in March for entry the following September.

INTERMEDIATE COURSE

A limited number of places are available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise.

A FIRST STRING EXPERIENCE

Wendy Max Hon ARAM (*Cello – Course Director*)

Philippa Bunting BA (*Violin/General Music*)

Cecily Mendelssohn (*Violin/General Music*)

The Academy offers places to groups of children aged five to seven, with no previous experience, to learn the violin or cello. Tuition is based on the group methods pioneered in this country by Sheila Nelson.

JUNIOR STRING ENSEMBLE EXPERIENCE

Wendy Max Hon ARAM (*Cello – Course Director*)

Cecily Mendelssohn (*Violin/General Music*)

assisted by other string specialists

This course is available for children aged 8-11.

JUNIOR ORGANISTS' COURSE

This course offers opportunities for young organists and good keyboard players who wish to study the organ.

Full details and Prospectus for all Junior Courses are available from the Junior Academy office (telephone: 0171-873 7380).

ENTRANCE TO THE ACADEMY 1996-7

Entrance Qualifications

UNDERGRADUATE (B MUS)

Age: 17 at the time of registration (but see below – Special Admissions).

Musical standards: evidence of professional performing potential in Principal study, sound general musicianship and a good aural response. There is no formal minimum standard in Keyboard Skills but a Grade 5 minimum standard of the Associated Board is desirable in piano, where keyboard is not the Principal study, to enable students to develop their keyboard skills.

Academic qualifications: normally at least two A-level passes including *either* A or B grade in Theoretical and/or Practical Music *or* a distinction in Grade 8 of the Associated Board in a practical study as an equivalent to the A or B grade;

- (i) normally B or C in at least one other A-level subject;
- (ii) a good pass in GCSE European foreign language is desirable;
- (iii) a pass at 'AS' level counts as a half 'A' level.

Scottish and Irish candidates require a B grade and at least 4 C-grade passes in Highers and the Leaving Certificate respectively.

Special Admissions: sympathetic consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications

Alternative qualifications: the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one 'A' level pass in Music.

Overseas candidates: these candidates may verify the acceptability of their qualifications with the Academic Registrar.

POSTGRADUATE

Age: normally 21 by 31st December in the year of entry.

Musical standards: at least equivalent to a recognised music diploma in the Principal study.

Academic qualifications: candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for a higher degree must normally possess a good honours degree in Music.

Auditions are not normally offered to candidates over the age of thirty, but 'mature' M Mus candidates may contact the Academic Registrar for special advice.

ENGLISH FOR MUSICIANS

Those accepting a place at the Academy, who are from a country where English is *not* a first language, are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, or one of a similar recognised standard, in their own

ENTRANCE TO THE ACADEMY 1996-7

country soon after accepting a place at the Academy. Students may also be required to attend a three-week preliminary course immediately preceding their first term at the Academy, as well as regular classes during the term time. An extra fee, in addition to the general tuition fee, may be payable. Full details are issued by the Academic Registrar to those accepting an Academy place.

Entrance Procedures

The main Examinations for entry to the B Mus (Perf) and Postgraduate Courses in September 1996 will be at the Academy, 8 to 15 December 1995. The Examination may last up to a full day; candidates are therefore advised to make appropriate arrangements.

Applications for admission, on the official entry form, together with the audition fee of £40 for those auditioning in London (£100 sterling for North American candidates – see page 56) must reach the Academic Registrar no later than 2nd October 1995 (8th January 1996 for conductors). **If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded** (half the fee for all composers). Those who wish to be considered after 2nd October should send a curriculum vitae to the Academic Registrar; a late fee of £10 is payable by those subsequently called for audition.

The UCAS code number for the Academy's B Mus (Perf) Course is W305. All candidates for the B Mus Course are required to fill in a UCAS form as well as the Academy entry form; the UCAS form may normally be

obtained from a school or college and must be returned to UCAS as soon as possible. A small additional UCAS fee is payable. Overseas students should apply direct to UCAS for their form (Fulston House, Jessop Avenue, Cheltenham, Gloucestershire, UK).

It should be noted that the B Mus (Perf) Course (W305) is listed in the UCAS Handbook under King's College London; the School code number is K60. Please note that the three-year

B Mus Course (Code W302) offered by the Music Department at King's College London must be separately applied for via the UCAS system.

The M Mus (Perf) Course code is AMW 3U7.

AUDITION REQUIREMENTS

Principal Study

General: the audition is of approximately 20 minutes' duration (up to 30 minutes for postgraduates according to the subject). *Technical work* (scales, arpeggios etc) may be required of all instrumentalists. *Sight reading* will be given for all candidates ('prepared study' for violinists, singers and organists).

Accompanists: an accompanist will be available, *but candidates are strongly advised to bring their own.*

Violin: undergraduates – normally the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece and all scales and arpeggios as well as 3rds, 6ths and octaves (3 of each – candidate's choice); *postgraduates* – the first movement of a major concerto written after 1800, a contrasting piece and technical work. There will also be a 'prepared study' test sent to candidates in advance.



Viola and Cello: the first movement of a major concerto, a contrasting piece and technical work. Technical requirements are as for Grade 8 of the Associated Board; sight reading.

Double bass: one piece (own choice) plus two excerpts from orchestral repertoire; sight reading.

Classical Guitar: undergraduates should present three pieces and *postgraduates* four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in Sonata Form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1950.

Harp: two contrasting pieces, one of which must be from the twentieth-century, plus a study; details of scales and arpeggios from the Academic Registrar.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Timpani and Percussion: detailed audition requirements may be obtained from the Academic Registrar.

Singing: a free-choice programme, sung from memory, reflecting contrasts of style, period and language (two or three

should be offered). At least one song/aria must be in a language foreign to the candidate. Candidates for the Opera, Musical Theatre or Concert Courses (advanced specialisms) should include two contrasted songs/arias appropriate to their preferred specialism. Candidates must perform a 'quick study', provided on the day.

Piano: a programme consisting of 2-3 pieces contrasting in period, character and style.

Piano accompaniment: accompanists should bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented. Some tests of musicianship/keyboard skills may be given.

Répétiteur: répétiteurs should coach their singer in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

Organ: details of three pieces (Baroque, Romantic, twentieth-century) and a piano requirement are sent to candidates one month before the examination; there is also a 'quick study' presented 10 minutes before the audition (no keyboard available for preparation of this).

Composition: undergraduates must send several examples of *original* work including at least one large-scale orchestral/ensemble piece; *postgraduates* must send at least three pieces including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Academic Registrar by 17th October 1995.

ENTRANCE TO THE ACADEMY 1996-7

Jazz: detailed audition requirements may be obtained from the Academic Registrar. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental or vocal technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). Composers must submit a portfolio – as outlined in the previous paragraph.

Commercial Music: the curriculum is for composers who can demonstrate versatility in 'popular' and conventional styles. Candidates must submit, by 17th October 1995, a portfolio comprising a song arrangement with ensemble and a short orchestral band work to demonstrate skill in scoring. Professional potential is looked for.

Conducting: Entrance auditions for orchestral (not choral) conductors are held in February for entry in the following September. Overseas and EU candidates – *see below* for other important information. The closing date for the receipt of applications is 8th January 1996.

Other subjects: two or three contrasting pieces should normally be offered, preferably works not prescribed in any current examination or college entrance-audition list.

ACADEMIC WORK

Musicianship and keyboard skills tests may be required of all prospective undergraduates. Appropriate aural tests may also be administered.

Written paper: all undergraduate candidates are required to take a written paper which comprises questions on a musical extract – harmony, tonality, motif, structure, style etc, as well as a

short essay question of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Written work: all candidates (except Advanced Course) should bring a few examples of written work (harmony exercises, history of music essays etc).

CANDIDATES FROM OVERSEAS

All Western European candidates *must* attend the main auditions in December 1995. Other overseas students are strongly advised to do likewise (but see also below).

CANDIDATES LIVING IN NORTH AMERICA (CANADA, MEXICO, USA)

All candidates from North America *must* attend for audition *either* in London in December 1995 *or* in early 1996 in the USA (Chicago or Philadelphia). However, the auditions in the USA will not be open to composers or conductors (see opposite).

Candidates wishing to take their auditions in the USA must ensure that the application form is returned to the Academic Registrar by 2nd October 1995. The application fee is £100 sterling.

CANDIDATES FROM ASIA

All candidates living in Asian countries *must* attend for audition *either* in London in December 1995 *or* in early November 1995 in Tokyo, Seoul or Taipei (see opposite). However, these auditions will not be open to composers or conductors (see opposite).



Auditions for candidates in Asia (all courses)

Applicants from these countries should apply as follows:

Japanese Centre: apply direct to:
University Consultants, 1-2-38-402,
Sadohara-cho, Ichigaya, Shinjuku-ku,
Tokyo 162, Japan.

Korean Centre: apply direct to:
Ye-Eum Foundation, IMI Building,
581 Chungjeong-ro 1 Ga, Joong-Ku,
Seoul, Korea 100-151.

Taiwan Centre: apply direct to:
Taipei Philharmonic Foundation
for Education and Culture,
Basement No 28, Lane 233,
Tun Hua South Road, Section 1,
Taipei, Taiwan ROC.

These applications must be received in the Asian centre concerned by the date shown on the individual application form.

CASSETTE RECORDINGS

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Asia or North America. Tapes must be received by 1st November 1995.

Candidates who are offered a place on the evidence of a tape recording *must* attend a confirmatory audition in the *first week* of the academic year. If this is not satisfactory, these students may continue to the end of the first semester in the February; tuition fees for the second semester are then not payable.

COMPOSERS

Composers must submit a varied portfolio of their work to be received by 17th October 1995. Applicants not deemed suitable for further consideration will be given a half refund of the application fee.

CONDUCTORS (UK auditions only)

The closing date for applicants is 8th January 1996. Overseas or EU candidates may, if they wish, submit a video recording of their orchestral conducting (*not* choral) which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the February 1996 auditions at the Academy: those considered unsuitable will receive a half refund of the application fee. Video tapes must be received by 8th January 1996.

TUITION FEES

Fees for full-time courses for 1996-97 have not yet been fully determined. As a guide, inclusive fees for 1995-96 are as follows:

Home and EU students:

B Mus: £1,600

Advanced £3,100; M Mus: £3,300

Overseas (non-EU) students:

B Mus (except Vocal Studies) £8,700

Advanced Course
(except Vocal Studies): £8,350

Vocal Studies only: £10,200

M Mus (except Composition) £8,700

M Mus Course (Composition only)
As Advanced Course above – plus
registration and examination fees.
Students pay a separate examination
fee for this Course.

Foundation Course: £8,700

Students from the Channel Isles and
Isle of Man must check with their local
education authorities as to the level of
fee support they will receive, since they
will be charged at the Overseas
Students rate.

Other Fees

Application Fee – £40

Application Fee for US audition –
£100 sterling

UCAS fee – this is also payable on
application (form obtainable from your
school, college etc.)

Late fee – £10

Audition Rescheduling Fee – £10

English for Musicians – details from the
Academic Registrar



LOCAL AUTHORITY AWARDS AND GRANTS

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for the B Mus Course; 'discretionary' awards may be available for the Advanced and M Mus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local education authority as early as possible following acceptance by the Academy.

EU STUDENTS: B MUS COURSE

The British Government accepts responsibility for the payment of EU students' fees for the B Mus Course, provided that such students satisfy the normal requirements (as for British students). EU students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in an EU country.

PAYMENT OF TUITION FEES

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Home and EU students** are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EU Authorities in England that they will be

paying fees on behalf of the student, or that they will be met by other bodies such as charitable trusts, the first year's fees are due by 1st September prior to the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. In accordance with the undertaking required from students when accepting places at the Academy, fees for each year of studentship for **overseas students** are payable in **advance** in all circumstances. A deposit of 25% of the full year's tuition fee is required by 1st April 1996, the balance of the fee to be paid before 1st September 1996. Non-payment will mean that the student's place cannot be guaranteed. In cases of extreme financial hardship a student may apply in writing, with full details, to the Finance Director by 1st August 1996.

BURSARY APPLICATIONS

Bursary applications must be lodged by 31st January 1996 (application forms are available from the Finance Director). Bursary funds are limited, and assistance is more readily available to postgraduate students. Students in receipt of bursaries may be required to contribute to the work of the Academy.

TERMINATION OF STUDENTSHIP

Where a student withdraws from studentship, after the completion of the first two terms, one clear term's notice of intention is required. Failing this the Academy will charge one term's fee in lieu of notice.

CERTIFICATION OF FEES

All new students (other than those who have been approved for a Local Authority or EU award), when accepting a place at the Academy, must

produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

OVERSEAS STUDENTS

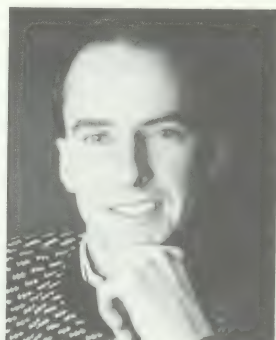
Fees for overseas students (except EU) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom for a minimum of three years prior to 1st September of the year in which the course commences. Foreign (non-EC) nationals do not qualify for UK/EC status through residence in an EC country except the UK. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. In cases of doubt, the Academic Registrar can give advice. Arrangements to obtain a visa to study at the Academy must be made in good time. The Academic Registrar can write a letter of support if names and addresses of Embassy representatives are supplied.

USA STUDENTS

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Academic Registrar can supply further information concerning the GSL programme.

A GALLERY OF FORMER STUDENTS

Neal Davies
(1990)
bass soloist



Lesley Hatfield
(1986) leader,
Northern
Sinfonia



Peter Smith

**Jonathan
Kelly**
(1991)
principal oboe,
City of
Birmingham
Symphony
Orchestra



Lorna McGhee
(1993)
co-principal flute,
BBC Symphony
Orchestra



Keith Saunders

Many famous musicians – singers, players, conductors, composers – studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over the world and become leaders in their chosen branches of the music profession. Amongst the most distinguished names are: Sir Arthur Sullivan, Sir Henry Wood, Sir John Barbirolli, Dame Eva Turner, Dame Myra Hess, Sir Arnold Bax, Sir Clifford Curzon, Dame Moura Lympany, Denis Brain, Richard Rodney Bennett, Sir Harrison Birtwistle, Nicholas Maw, Michael Nyman, Sir Simon Rattle, Felicity Lott, Philip Langridge, Leslie Garrett, Evelyn Glennie, Joanna MacGregor, Graham Johnson, John Dankworth and Edmundo Ros.

Academy students develop their musical talents in all sorts of ways. There is no room here to depict all our distinguished alumni, so the photographs on these three pages show just a handful of recent students who have entered the music profession within the last decade or so and have already made their mark.

Medea Quartet (1993)
quartet-in-residence
York University



Ashley Solomon (1991)
baroque flute/recorder;
co-director, Florilegium –
international prize-winners
and recording artists,
Channel Classics

Marcel Reyes/APA



Paul Marleyn
(1991) principal cello, Royal
Liverpool Philharmonic Orchestra



Mark Wigglesworth
(1989) conductor,
BBC National Orchestra
of Wales; musical director,
The Opera Factory



Christopher Yates
(1988) principal viola,
City of Birmingham
Symphony Orchestra



Sophia Rahman
(1992) pianist and chamber
musician; winner, Royal
Over-Seas League
Accompanists' Prize 1992



Claire Briggs (1987)
principal horn,
City of Birmingham
Symphony Orchestra;
solo recording artist,
Classics for Pleasure



Robert Plane
(1992) principal
clarinet, Northern
Sinfonia; winner, Royal
Over-Seas League Gold
Medal and First Prize
1992



Andrew Manze (1987) leader, Amsterdam
Baroque Orchestra; director, Concerto
Copenhagen (Denmark) and La Stravaganza
(Cologne, Germany); solo recording artist,
Harmonia Mundi USA

Gould Trio
(Lucy Gould,
violin, Martin
Storey, cello,
Gretel
Dowdeswell,
piano, all
1991)
multiple
international
prizewinning
chamber
ensemble

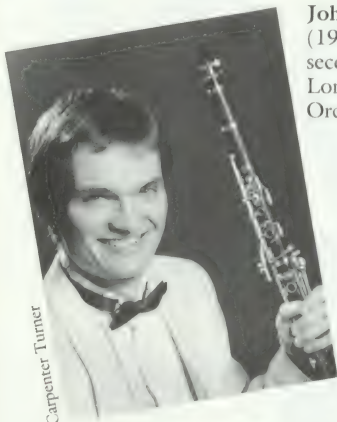


A GALLERY OF FORMER STUDENTS



Jason Bell

Dominic Seldis (1992)
soloist, chamber musician and
freelance double bass



Carpenter Turner

John Bradbury
(1991)
second clarinet,
London Symphony
Orchestra



Gareth Small
(1993) co-principal
trumpet, Hallé Orchestra



Parnassus Ensemble
(leavers from 1989)
chamber ensemble;
recording artists
(Meridian) and
broadcasters



Jason Bell

Emily Beynon
(1991) principal flute,
Royal Concertgebouw
Orchestra of Amsterdam



Peter Rauter

Nigel Clarke (1987)
composer-in-residence,
Black Dyke Mills Band

below:
**Hans-Peter and
Volker Stenzl** (1990)
duo pianists, multiple
international prizewinners,
recording artists,
Deutsche Harmonia Mundi



Rachel Gough
(1988)
principal bassoon,
BBC Symphony
Orchestra

STUDENTS' UNION

All students are automatically members of RAMSU, the student union. RAMSU provides entertainment and welfare services, and also represents the students on relevant issues.

RAMSU is run by a student President and a Committee of student officers, each with a specific post (Vice-President, Welfare Officer, Overseas Officer, etc). The Committee meets regularly, and also sends representatives to meet with the Student Liaison Committee monthly to discuss internal issues. There are also two student representatives at Governing Body meetings.

Social life at the RAM is very active and includes a variety of functions organised by RAMSU. We hold Jazz, Karaoke and Quiz nights in the RAM bar and also organise termly balls, Freshers' week and other special events.

Our thriving Drama society meets weekly and the CU is also very active within the building, recently organising a highly successful carol concert in St Marylebone Church. Our football team plays against other colleges and orchestras most weekends, and the cricket team plays throughout the season. Plans for more clubs and societies are in the pipeline.

We are very fortunate to be close to the University of London Union building, which provides our degree students with excellent sports and entertainment facilities – as well as more varied societies.

Above all, the role of RAMSU is to ensure that your time at the RAM passes without too many problems – and even to make it enjoyable!

SUPPORT GROUPS



The RAM Foundation actively administers the funds for student bursaries and scholarships. These funds have been substantially provided over the years by public subscription and private donation.

Chairman: The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

The Committee of Development comprises Mr George Nissen CBE (*Chairman*), Mr David Brewer, Mr Sam Gordon Clark, Mr David Marlow, Mr John Reizenstein and Mr David Scroggie, and works closely with the Development Office to seek recurrent funds to help underwrite the Academy's educational plans – including sponsorship for musical events and new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes the Diary of Events and regular Newsletters and co-ordinates all fund-raising events.

Director of Development:
Peter Shellard BA, Hon FRAM

SUPPORT GROUPS

The Friends of RAM aim to involve interested members of the public in the Academy's musical and social life. There are over 500 supporters who have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 0171-873 7333).

Chairman: David Elyan

The RAM Guild, founded in 1988, draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. Like the *Friends*, it supports student performances and activities and has its own special events and receptions.

Chairman: Norman Tattersall FRAM

The RAM Club, founded in 1889, promotes social activities among those who are, or have been, connected with the Academy. There are 1,600 members. Meetings – social and musical – are held periodically. Students are especially welcome. The Club affords members opportunities to meet professors and other Club members on a social level, as well as to attend courses given by international artists. Further particulars may be obtained from the Honorary Secretary, at the Academy.

President: Lynn Harrell Hon RAM

BOARD OF DIRECTORS AND GOVERNING BODY

President

HRH The Princess of Wales

Directors and Members of the Governing Body

Guy Whalley MA, Hon FRAM (*Chairman*)
The Lord Armstrong of Ilminster GCB,
CVO, MA, Hon FRAM

Sir Rodric Brathwaite KCMG, GCMG
The Hon Mr Justice Carnwath CVO,
Hon FRAM

Sam Gordon Clark Hon FRAM
Sir Hugh Cubitt CBE, JP, DL, FRICS,
Hon FRAM

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FRSAMD

Michael R Hoare Hon FRAM
(*Hon Treasurer*)

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Donald Mitchell MA, PhD, Hon RAM

George Nissen CBE, Hon FRAM

Robert Ogden Hon FRAM

Curtis Price AM, PhD, Hon RAM
(*King Edward Professor of Music,
King's College London*)

John Reizenstein Hon FRAM

Andrew Stewart-Roberts, Hon FRAM

Secretary to the Governing Body

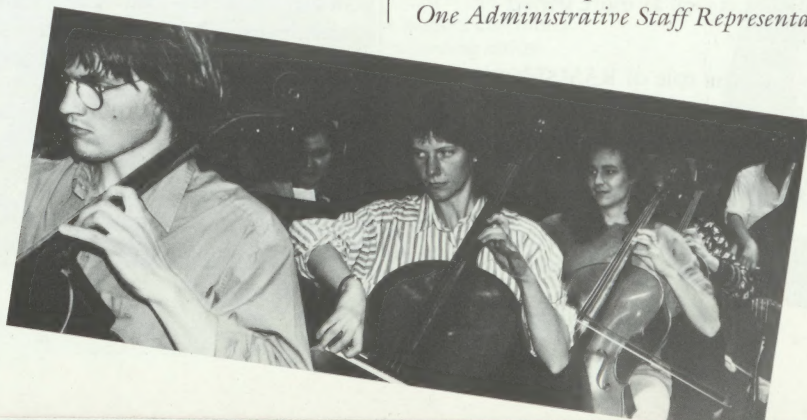
Patrick Maddams BA (Econ), F Inst M

Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative





Royal Academy of Music



King's College London
The Strand
London WC2R 2LF
Tel 0171-836 5454

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Royal
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